KERAMIC STUDIO

Vol. V, No. 7 SYRACUSE NEW YORK November 1903

ITH great interest and curiosity we look forward to the coming exhibition of the New York Society which will be held at the Hotel Majestic, December 1, 2, and 3. So much study has been given by most of the members this past year to decorative design that we are confident of some remarkable results. But more than anything else the collective exhibit of the National League at St. Louis should show the exact status of decorative ceramic art. The KERAMIC STUDIO will do its best to give a full and carefully considered and illustrated resumé of this work soon after the exhibit opens at St. Louis.

The Gate Beautiful by Prof. John Ward Stimson, formerly Director of Art Education at the New York Metropolitan Museum of Art and at the Artist Artisan Institute of New York is an elaborate treatise on the principles and methods of what Mr. Stimson calls "Vital Art Education". It is profusely illustrated and contains much valuable design material. But the chief interest lies in the curious and mystical intermingling of philosophy and science with art. Certainly "The Gate Beautiful" is unique and well worth the reading.

Students in pottery, especially beginners, will find invaluable help and information in the articles we publish by Prof. C. F. Binns and by Taxile Doat. It will be our policy to keep in the columns of KERAMIC STUDIO a regular space for contributions on the subject of pottery making. Unfortunately very few books have been published which may be a practical help to the artist potter. However we recommend to beginners a recent publication which will be found listed on our Publishers page, the "Handbook of Practical Pottery," by Richard Lunn. Then there is a book, which is more for the advanced student, but will also be invaluable to beginners, it is "The Collected Writings of Hermann A. Seger," lately translated and published in English. These writings form a masterly treatise on the subject of pottery making and cover the whole field of the most recent discoveries in the composition of bodies and glazes, colored glazes, reducing and oxidising fires, etc.

The Fall Competition is closed but the decision cannot be announced before the December number of KERAMIC STUDIO, as the magazine goes to press before the decision is made. The work sent in shows a steady development and awakening interest all over the country. At the date of going to press designs had been submitted from England, France, Australia, British Columbia and Canada as well as from all parts of the U. S.

We quote from the *"Craftsman"* the concluding lines of a fine article on L'Art Nouveau by S. Bing, who gave the name to the new movement in decorative art and is one of its most remarkable supporters. We recommend the reading of this article to those who confound the movement itself with the exaggerated and fantastic expressions which always accompany any new movement. L'Art Nouveau and "Arts and Crafts" are not so widely separated as many think:

"I have waited until the end to acknowledge that America has already furnished a contribution to the universal efforts of our times, which is now sufficiently noteworthy and valuable to merit for her the esteem of all friends of art. To limit myself to my personal knowledge, I shall mention men like the deceased archeologist Moore, like John La Farge and Louis Tiffany, whom the old continent would have been proud to possess, and I shall point to industries like the American manufactures of colored glass, the Rookwood and Grueby potteries, which have taken equal rank with the European establishments of similar character. But the branch in which the Americans have passed to immediate mastership is in the conception and execution of objects destined for practical use in household interiors. No designers have more clearly understood that the first impression of beauty, of the most essential beauty, emanates from every object which assumes the exact character of its use and purpose.

"I express the conviction that America, more than any other country of the world, is the soil predestined to the most brilliant bloom of a future art which shall be vigorous and prolific. When she shall have acquired, in the province of ideal aims, a consciousness of her own possibilities, as precise and clear as the confidence already gained in other domains of intellectual force, she will quickly cast off the tutelage of the Old World, under which she put forth her first steps upon the sunlit path of art. America, as I have already said elsewhere, has a marked advantage over us, in that her brain is not haunted by the phantoms of memory; her young imagination can allow itself a free career, and, in fashioning objects, it does not restrict the hand to a limited number of similar and conventional movements. America, taken all in all, is indeed only a ramification of our ancient sources, and consequently the heir of our traditions. But again, she has a special destiny, occasioned by the fact that she does not possess, like us, the *cult*, the *religion* of these same traditions. Her rare privilege is to profit by our old maturity and, mingling therein the impulse of her vigorous youth, to gain advantage from all technical secrets, all devices and processes taught by the experience of centuries, and to place all this practical and proven knowledge at the service of a fresh mind which knows no other guide than the intuitions of taste and the natural laws of logic."

ART NOTES

A little exhibition of recent work in silver and copper by Arthur J. Stone of Gardner; hand woven textiles from Berea, Ky., and examples of new glazes from the Merrimack pottery, are to be seen at the Society of Arts and Crafts in Somerset street, Boston.

The lace industry, which for more than two years has been conducted by the Society of Arts and Crafts and the South End House, is to be carried on in future by the lacemakers themselves who have formed a co-operative society.—*Boston Morning Herald.*

BITTER SWEET—MARY V. THAYER AND CHARLES BABCOCK

BITTER SWEET

Mary V. Thayer

THE *bitter sweet* is a most charming bit of fall coloring. The pods open only after the leaves are gone and the orange husk breaks to display a lining of Naples yellow and the seed of deep orange red. The stems are inconspicuously grey brown. Done in browns with distant clusters half concealed by the background and the nearer ones intense in warm color the design should be as effective as a bit of Rookwood.

PERSIAN PLATE—EDITH H. LOUCKS

DRAW the design carefully in India ink, dust in the ground which may be either a dull red or blue. The design is of Olive green flat enamel edged with Yellow, made of Yellow Ochre, a little Pompadour and Black. The borders of the Olive green enamel. The small flowers and leaves of soft blue and green enamel. Outline all of the design in gold.

GRAND FEU CERAMICS

VI.—Casting

Taxile Doat

N presence of the many difficulties of the various processes for handling paste which I have described, which difficulties are overcome only by special training and long practice, I decided early to adopt the mode of fabrication called *casting*, so as to obtain results more easily and surely. This process is very attractive. It is best suited to the work of isolated artists, because it does not necessitate an expensive outlay and presents no serious difficulties. It requires only attention and care. It is exclusive to porcelain, as it is not suitable to grès. In this way can be obtained at will, in various shapes, the smallest as well as the largest pieces, vases two inches or nine feet high, with fancy shapes like the Rosenburg or the Dresden wares, the thickest ceramics of Chaplet and of Bing & Grondhal as well as the thinnest egg shells of the clever Japanese. It is simply a question of moulds, which are costly and cumbersome only for large pieces.

On account of my modest resources and of the little leisure which my work for the State factory leaves me, I have confined myself to works of small and medium size. The most important of my cast pieces is the triumphal vase reproduced in the learned Encyclopedia of Ceramics of W. P. Jervis. It is 16 inches high.

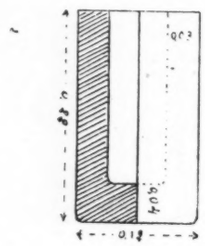


fig. 7

fig. 6

fig. 11

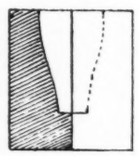


fig. 10

With this process there is no need of learning to throw, beat, turn and finish the paste. The thickness is acquired mechanically with a perfect regularity. It is the triumph of the easy and the joy of the beginners.

This mode of fabrication is based on the property which moulds in dry plaster possess of absorbing water. If in one of these moulds, the liquid paste called slip is introduced, the water will be rapidly absorbed, the paste will become firmer and will be spread uniformly over the walls of the mould, following all curves. When a sufficient quantity has thus been fixed on the walls, if the excess of slip is poured out, there will remain a coat of coagulated paste reproducing exactly the outside outlines of the piece and the inside of the mould.

For simple moulds, the pouring out is made through the top, by turning them upside down. For those of medium and large size, which are complex and heavy to move, the pouring is done through the bottom.

By following exactly the following explanations, anybody wishing to attempt grand feu ceramics, will become in a week familiar with the operation of casting.

Let us take as an example of a small piece, the casting of the two shapes, (fig. 6 and 11). The mould will be simple, as no projecting part in the shape will prevent the piece from coming out of the mould easily (fig. 7 and 10).

First, the slip, which has been passed through a screen No. 120, is prepared in a cylindrical pitcher with spout, having a large opening, so as to make cleaning easy (fig. 8), and containing at least double the capacity of the mould, or in a common coffee pot (fig. 9). The slip is gently stirred with a wooden spatula, in order, a very *essential point*, to expel all the air bubbles, to dissolve all the clods and make the paste quite liquid without excess of water. It is called *well prepared* for casting, when it is semi-pasty, that is, when it contains just enough water to make it fluid. If it has too much water, the slow time it would take for the water to be absorbed would be injurious. There is a happy medium which is left to the judgment of the operator.

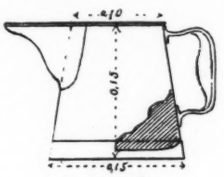


fig. 8

The slip is poured into the mould which is filled to the top. The absorption of water begins at once, and the slip which goes down gradually is constantly replaced so as to keep the liquid at a constant height in the mould. All the phases of the firming up of the paste can be watched easily, and when the thickness is judged to be sufficient, the mould is turned upside down, and the excess of useless slip poured out. One must carefully avoid jerks in this operation. During this pouring out, some slip is left on the edges of the mould. As soon as it is coagulated, it is taken out with a wooden knife or with the fingers.

Gradually the water is completely absorbed and the shape beginning to shrink, parts from the mould. The vase is made (fig. 11). The next day it is firm enough to be delicately taken out of the mould and put away to dry.

After using either the sun rays, or the action of a fire or of the wind, to dry the mould, the operation can be renewed. And the vases comes out like cakes.

The disadvantage of the simple moulds which are emptied from the top, is that the least jerk will bring a deformation of the paste which is only firm, but not yet solidified.

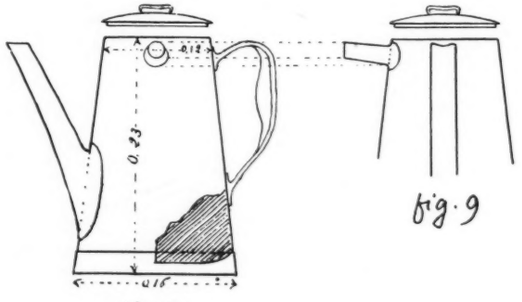


fig. 9

If the shape to be made has one or many projecting parts which do not allow a simple mould, one out of which the cast piece can come by itself, one must use moulds in many pieces, which are emptied through the bottom (figs. 13, 15 and 20). This mode of operation is based on the physical law discovered by Galileo, that liquids tend to seek the same level in communicating vases.

In this case it is necessary to construct an apparatus,

which is not very complex (fig. 16) and consists of a tank A and a lead pipe B. The tank is in zinc, of cylindrical shape and with vertical axis. It is 27 x 12 inches. It is placed about 5 feet above ground, solidly fixed to the wall or resting on a table. The cylindrical shape makes easier the stirring of the liquid with a spatula in shape of an oar (fig. 18), which is moved from left to right. The bottom of the tank is in funnel shape (C) to make possible the thorough emptying of the slip, and it ends with a brass union (D), which connects it with the pipe. This pipe, which is 52 inches long by ¾ inch inside, is curved in its lower part and supplied with three copper faucets. The top one (H) enables the slip to flow into the pipe, the one at the other end (E) allows it to enter the mould, while the faucet in (F) is used to empty the apparatus.

The lower part of the pipe passes through a table (T) and the opening is on a level with the surface of this table. It is there that the mould (M), thoroughly dried out, is placed. On the table rests a circular plaque in zinc (Z) 20 inches in diameter, to facilitate cleaning (fig. 17).

In order to avoid the leaking of slip through the interstices between the mould and the table, a circular plaque of virgin beeswax (V) ¼-inch thick, is kept around the opening (fig. 17), and is glued with wax softened by the heat of the hand. Even then it may happen that streams of slip will escape, and to make the closing of the mould absolutely tight. a long and narrow wad of fresh slip (R) is rolled and placed on the wax all around the opening of the pipe. The mould being placed on this wad flattens it and makes the closing perfectly tight.

Before placing the mould over the apparatus, it is absolutely necessary to ascertain that all its parts join well, and especially that they are very tightly tied with one or several ropes with solid knots. If these ropes were in the least loose, the pieces of the mould would come apart under the pressure of the liquid and the vase would be ruined.

The well tied mould is put in place. The slip which has been passed through the screen No. 120 is poured in the tank, and is left there to rest a little while. To be sure that all the air bubbles, these great enemies of casting, have been expelled, the outside wall of the tank should be sharply knocked several times with a stick of hard wood, such as oak. The air bubbles which may remain in the liquid then raise to the surface and burst. When one is sure that everything is in perfect order and in place, the casting proper is done.

The two faucets E and F remain closed. The faucet H is opened. The slip flows in the pipe and expels the air from it. It is necessary that not one bubble should remain in the pipe. Then the faucet E is opened wide. At once the liquid fills the mould. When it is just about to be entirely filled, the faucet H is almost closed, so that it will let in just the quantity of slip necessary to replace that which is absorbed by the mould. When the thickness of the coagulated paste is judged to be sufficient, and it is easy to follow the progress of the thickening on the false rim, provided there has been no overflow, the faucet H is entirely closed, and the two faucets E and F opened. The

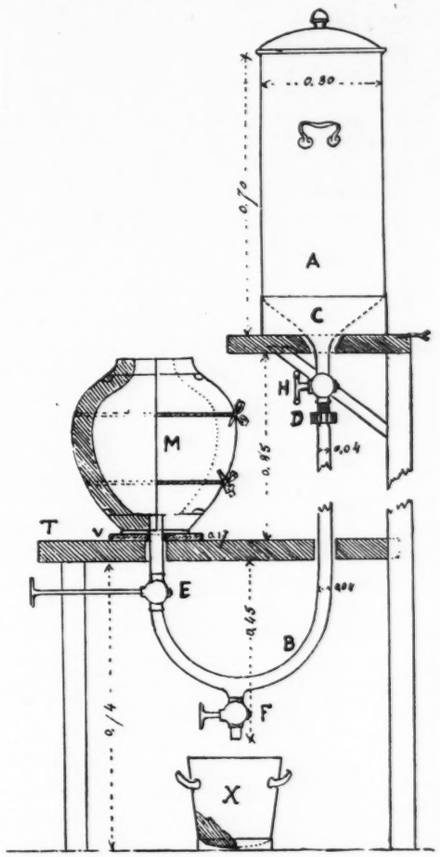


fig 16

excess of slip flows into the pail X and both the mould and the pipe are emptied. The mould should be left to rest a good quarter of an hour, then with great care it is detached from the wax disc by lifting it, and it is carried without jerks on a table where it will stay until next day.

If the mould is heavy, it should be lifted with a tackle

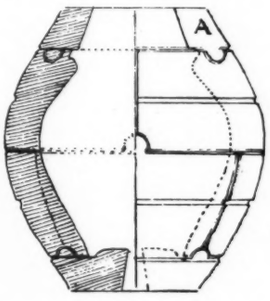


fig 13

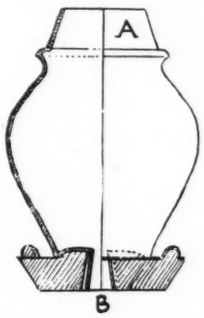


fig 24.

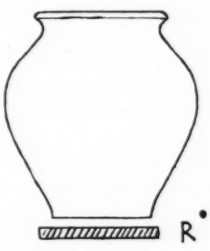


fig 12

fig. 14

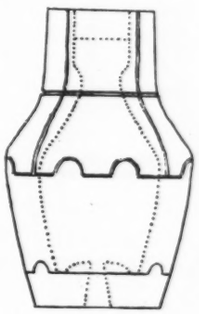


fig. 15

block hanging from a swivel which turns on hinges solidly encased in the wall.

If another dry mould is ready the operation can be repeated until exhaustion of the paste. If there is no more casting to do, the faucet H is opened and the tank emptied in the pail. In this case the apparatus is immediately washed out with plenty of water, to avoid the settling of slip.

The mould containing the vase is carefully watched. If it is simple, the taking out of the mould can be delayed indefinitely. But if it is in many parts, the shrinkage of the piece must be watched. It should be taken out after from 40 to 48 hours. The first time the hours and minutes of the different phases of the operation should be carefully noted, so that the next casting can be done without hesitation. At the end of 48 hours, the ropes which tie the mould are untied and each part is taken out in a regular order, the cone of paste B which has formed under the vase is carefully broken off and the new born is placed on a plaster slab (fig. 12). This slab must be sprinkled with a fine sand, so that the vase will shrink on itself easily.

If cracks occur in some parts of the piece, it is because it has been left in the mould too long. If on the other side it is taken out too soon, the paste, not being sufficiently coagulated, will sink on itself. It is then very important to give the greatest attention to the time a piece should remain in the mould, and this time varies according to the composition of the paste.

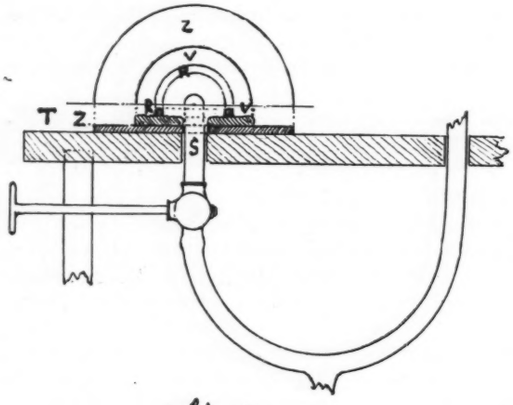


fig 17

fig. 18

While the operations of casting and taking out of the mould last, one should carefully avoid touching the newly made piece, because the least contact will invariably cause in the firing a deformation of the outline.

When the piece is thoroughly dry, it is finished on the wheel, and for this it is very useful to know how to use the wheel. If the shape is round a stroke of the turning tool will remove all the roughnesses and cut off the top rim which is called false rim. If it is of fancy shape the seams should be removed by hand with sand paper.

If it has been cast from the bottom, the opening at the base must be closed. To do this, this opening is rectified with the turning tools and made circular. Then in a plaque of paste of the same thickness as the vase, a disc is cut out of the same diameter as the opening to be closed. This disc is set in the opening, after all the parts which must be joined and cemented have been covered with slip. This operation has been described in article V (see cementing). As soon as the seams and imperfections have disappeared the piece is finished. There is nothing left to do but to decorate it.

With the paste PN specially prepared for casting by Mr. Frugier, the operation is done identically in the same manner, but there is the great advantage that the piece can be taken out of the mould *one hour* after casting. I use this paste for vases of eccentric shape, such as colocynths.

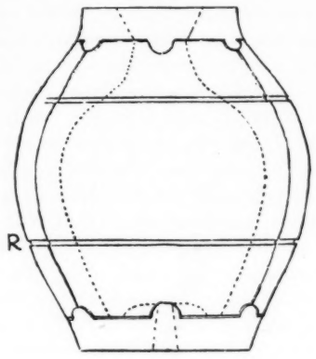


fig. 20

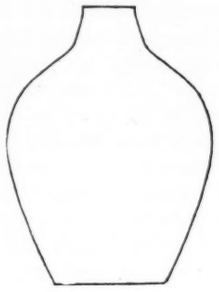


fig. 21

In a well made mould, it is possible with this paste to cast a coffee pot with its handle, spout and feet, in one piece, without any cracks, and in one hour's time. The paste should be prepared as follows: From 160 to 180 grammes of water are added to each kilo of paste such as is it received from the manufacturer. This mixture is well stirred and becomes a very fluid slip, which is passed through the screens 100 or 120. This paste will keep all its qualities only if it is shipped soft, such as it comes from the mill, and to keep it in that condition, it should be placed in a cool place, a cellar for instance, covered with a cloth which is kept constantly wet.

If casting is a much easier process than pressing and throwing, on the other side it requires much care, and also some knowledge about the making of moulds.

The plaster moulds which are used for pressing are essentially different from those used for casting, both in the way they are cut and in the preparation of the plaster.

For pressing (fig. 19) the moulds have generally horizontal sections, so that it will be easy to introduce the hand which must press the paste against the walls. Besides the different parts of the moulds are held by a chape C which makes it im-

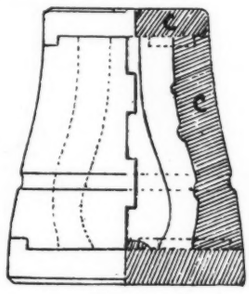


fig 19.

possible for them to move under the pressure of the hands. As the plaster must absorb very little water and also must resist the pressure of the thumb and other fingers, it must be hard This result is obtained by a special preparation.

Plaster is said to be *made thick* when after water has been placed in a basin, the pulverised plaster is sprinkled in it with

the fingers so as to avoid clods, until the water is completely covered with it. Then it is beaten and left to catch. It becomes firm, hard and possesses only what porosity this matter always has. It is the ordinary preparation of plaster and suitable for pressing moulds.

But in casting, as the moulds must absorb promptly the water of the slip, they must be extremely porous. This excess of porosity is obtained by *making thin*. The operation is easy, but requires care and a little practice, as on the success of the mould depends that of the vase. The water is placed in a basin and the plaster sprinkled with the fingers as before. But this time the water should not be entirely covered with plaster. Before it begins to work, at the very time when it is going to catch, it is beaten and thoroughly diluted, then left to rest a few seconds, after which time a quarter of water is added, that is, a quantity equal to the quarter of the quantity used for the first mixture. It is well to measure this water. The object of this additional water is to delay the coagulation of the plaster, to prevent its hardening. Besides, lodging itself in the plaster, the water occupies room which after evaporation constitutes large and numerous pores. When ready to coagulate, the plaster is stirred again. It becomes then thick and pasty. It is in that condition that it must be used, but one must hurry up in making the mould or part of mould one is working on.

Casting moulds are distinguished from pressing moulds by the generally vertical sections (fig. 20) and by no necessity for the chape which holds the parts. For this reason they are less complex and less expensive. To be sure that the different parts of a mould will join well and will not move, grooves R are made with a gouge, outside, on top and bottom, if the mould is more than 6 inches high, in the middle only if it is smaller. In these grooves are solidly tied strong pieces of twine.

When a casting mould has been used many times, the seams on the cast piece have a tendency to appear rather large. To avoid this, moulds with split pieces can be made (figs. 15, 22 and 23). In this case the mould maker divides the mould in one or two blocks on which he makes with a saw a large furrow

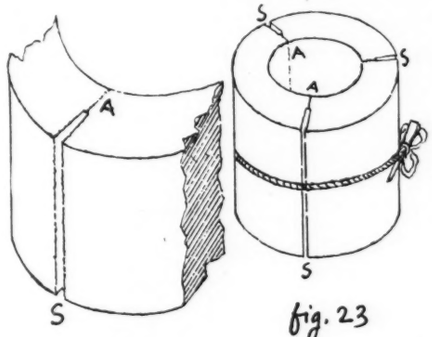


fig. 22

fig. 23

S, being about 4-5 of the total thickness. In this furrow he places the edge of a cold chisel and gives it a sharp blow with a hammer. The part A which has not been sawed is split and its section is capillary. However, moulds with this angular section require more attention in the manipulation of pieces.

All casting moulds have a false rim. This is an extension of the top of the piece to be made (figs. 13 and 24). The part of the mould where this false rim A is, holds the slip, the level of which varies with the successive opening and closing of the supplying faucet, while the top of the vase will receive a uniform supply of slip and will have the same thickness as the other parts. The false rim in a cast vase must be removed only when the latter is thoroughly dry. It is taken off, either by hand with a very sharp blade, or on the wheel with a stroke of the turning tool.

Ceramic utensils must be entirely in zinc with tin solderings and if necessary copper rivets. Any particle of iron must be carefully avoided. If iron is not injurious to grès, it is most dangerous with porcelain. The plumbing must be in lead. If oxide of zinc and oxide of lead are formed they have no injurious action on porcelain.

These utensils must always be thoroughly washed after each operation, especially when two materials as different as grès and porcelain are used. In their inside construction all

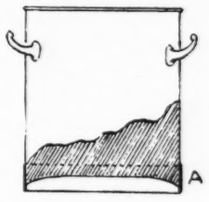


fig 25

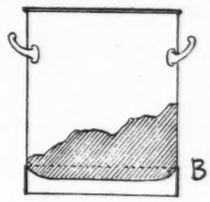


fig. 26

angles, which are difficult to clean, should be avoided. So the pails instead of having a convex bottom like A in fig. 25 should have a concave one like B in fig. 26.

All tools and apparatus described in this article are those which I use every day. They are of my own design but have been constructed by Mr. Poyard, engineer, 48 rue des Cendriers, Paris.

The lead pipes must have no right angle, they must be everywhere of the same diameter, perfectly smooth, curved if necessary, but without any angles or asperities which would prevent the slip from flowing freely.

None of the details which I have mentioned must be neglected. They are the result of gradual improvements during a long practice of casting. By following them literally, beginners will avoid a good deal of trouble, expense and disappointment.

I will not speak of the casting of large pieces, the description of which would fill two long articles and would go beyond the object of this writing. I will simply say, as a matter of interest, that for large vases it is necessary to make a vacuum with an air-pump.

In conclusion I will advise the adoption of the paste PN Frugier for the porcelain pieces pressed and turned, and the special paste for casting PN for cast pieces. The same glaze will fit both. The fusibility of the cast pieces being somewhat greater they should not be placed on top of the kiln.

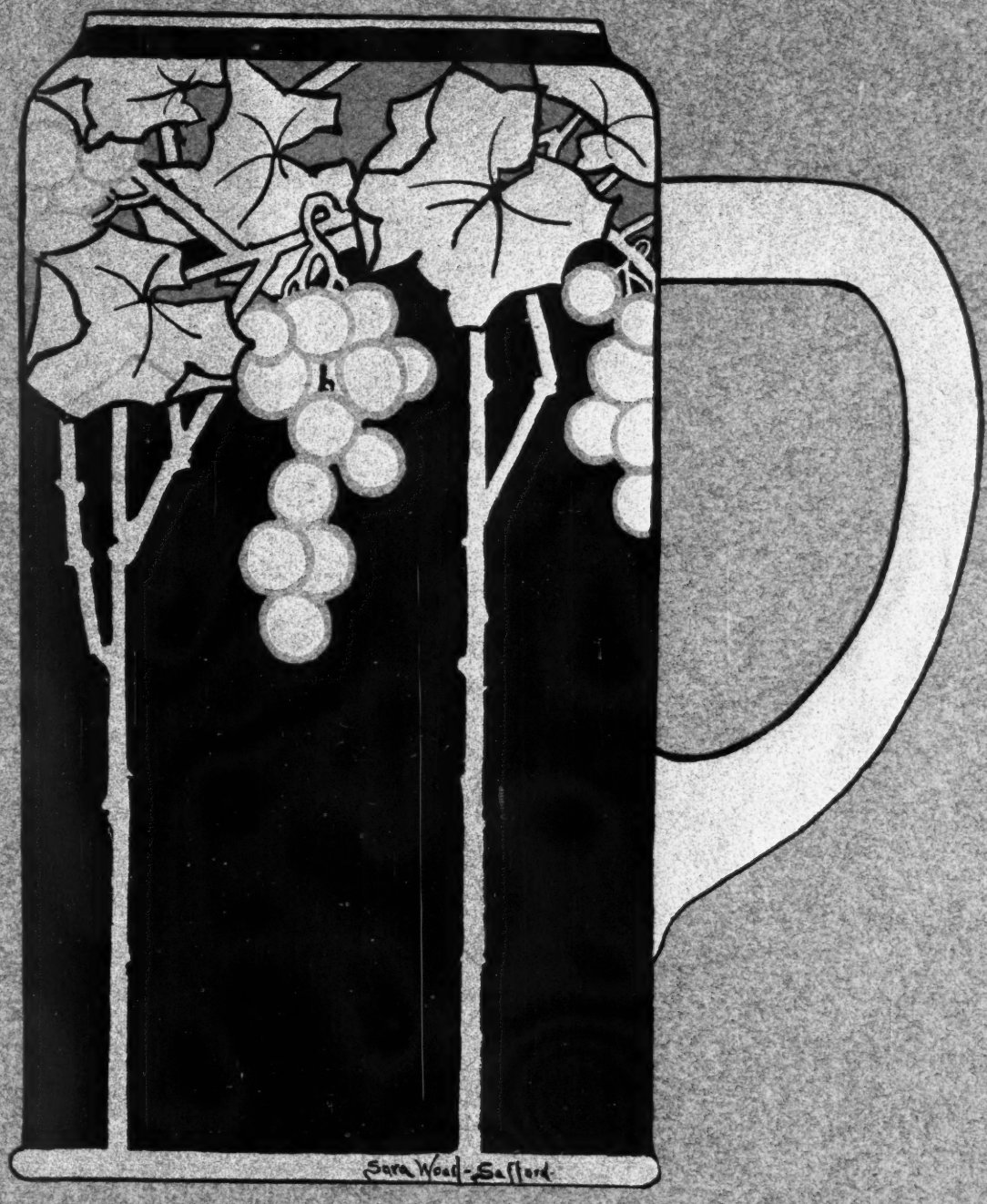
For cast pieces of large or medium proportions the ordinary paste PN can be used advantageously, the special paste being mostly useful for small pieces and fancy shapes which are not easy to take out of the moulds.

The first pieces obtained with this casting process will be the most powerful stimulus for the operator.

SCHOOL NOTE

The School of Decorative and Applied Art, of New York City, is sending out a number of leaflets bearing on the course of study to be pursued this winter. Here as everywhere the arts and crafts influence is strongly felt and the winter's work will doubtless show a decided advance along these lines.

WORKING DRAWING FOR SUPPLEMENT



CONVENTIONAL DESIGN FOR STEIN—SARA WOOD-SAFFORD

NOVEMBER, 1903.
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

STEIN IN SILVER, ETC. (Supplement)

Sara Wood-Safford

FIRST draw in the design with black mixed with a sugar and water syrup—make the drawing carefully, and lightly. Be careful to leave no line or mark not desired in the finished work. Then apply the grounding oil and "dust on" the black, wipe out the design very carefully and paint in a soft wash of Carnation back of leaves and stems.The pink did not reproduce in just the tone desired. But carnation used thinly is the color which will give the effect obtained in the original. In the second painting, the liquid silver is applied. care must be taken to have the stein perfectly free from oily stains or silver marks—wipe the surface over with lavender. Take fresh brush and fill full with silver and allow it to flow over leaves, grapes and stems. *Do not* go back and work into the silvered surface, thereby destroying the evenness and fine texture of your silver. A thin wash of the burnish silver may be applied to the handle for this firing. Clean the back surface carefully before placing in the kiln.

In the third and last painting a strong black outline is made around leaves and stems (this time the color mixed with oil as in painting) and a line of burnish silver around the grapes giving a white outline effect. Another coat of burnish silver is applied to the handle.

Burnish silver will be found to work best if mixed with lavender oil and applied smoothly but thinly. If used too thick, it will seem to remain on top of the glaze instead of becoming a part of it. Even after the bright silver has been fired once, great care must be taken to remove all oily marks left from brush or fingers before putting into the kiln for other fires.

DESIGN FOR PLATE, TO BE EXECUTED IN DELFT BLUE—ADELINE B. LIENAU

TREATMENT FOR FOX GRAPES (Page 152)

Mary V. Thayer

THE fox grapes have a light color which comes from the heavy blue bloom. The stems and tendrils are also very light in color. The leaves at the time of the ripe grapes, are grey and frost bitten, sometimes brown and curled or even fallen. The berries are often smaller than peas and so sure for decoration in natural size where larger grapes would be out of place.

FOX GRAPES—MARY V. THAYER

NATIONAL LEAGUE OF MINERAL PAINTERS

IT is the expectation of the League to enter two departments in the St. Louis Exposition next year. A quotation from the circular of information, is interesting to the League, as this classification was secured by the untiring efforts of our former president, Mrs. Worth Osgood.

The quotation is as follows:

"The Department of Art of the St. Louis World's Fair has adopted a classification arranged upon a much broader plane than has been established by former International Expositions. In it is involved a recognition of the fact that there should be no distinction between what has commonly been considered as "Fine art," and "Industrial art." All work, whether on canvas, in marble, plaster, wood, metal, glass, porcelain, textile or other material—when the artist-producer has worked with conviction and knowledge—is recognized as equally deserving of respect in proportion as it is worthy from the standpoints of inspiration and technique."

On this basis the Committee makes the following report:

In the classification of the art works to be exhibited at the World's Fair, St. Louis, 1904, the commissioners have made it known in their circular that pottery and porcelain will be admitted to the Department of Art.

The jury for the selection of all works to be exhibited in this department will meet in New York in January, 1904, so that it is absolutely necessary that that portion of the League exhibit which is to be installed in the Department of Art, shall be in complete readiness by that time. In view of this fact, all members of the League are urgently requested to prepare one or more pieces to present to this jury. The decoration must be from original designs. The size and shape to be optional with the exhibitor.

As this is the first occasion that the Mineral Painters of this country have had the opportunity to have their work so advantageously classified and exhibited, it is hoped that the members will fully realize the importance of making an especial effort to have ready some really fine pieces to submit.

Due notice will be given of the time and place of collection.

MRS L. VANCE PHILLIPS,
MISS ELIZABETH MASON,
MRS. W. P. HIBLER,
Committee on St. Louis Exposition.

The other branches of the exhibit will be drawn from the Comparative and Educational course adopted by the League, and will be installed in the Liberal Arts Building.

LEAGUE COURSE OF STUDY—COMPARATIVE

Jar No. 505, Ceramic Art Co.

Pitcher—selected from the League Competition of 1902–3.

Plate 9½ or 10 inches—rim or coupe.

Decoration may be either naturalistic or conventional, but must be original.

EDUCATIONAL

Outline drawing of design for cup and saucer, particular attention being paid to the handle.

Jar—with or without cover; to be modeled, thrown or cast. With or without glaze.

Design for tile, 8 inches square, in black and white, water color, or on the tile itself.

MARY CHASE PERRY
Committee.

COMMITTEE REPORT

Concerning the pitcher which is being manufactured in Trenton for the members of the National League for use in the study course of 1903–4:

In last year's course of study, drawings were made for a "pitcher form". The one receiving the highest number of points from the jury was to be manufactured in china and to constitute one of the problems in overglaze decoration in the study for this year. It was so difficult to judge, from a flat drawing, just how a form would appear in the actual material, that it was decided that a clay model should be made in order that all points might be definitely considered. Therefore four of the best drawings were carried out in the actual clay, and Mr. Arthur M. Dow and others of note assisted in the selection and further improvement of the best one.

The first point considered was "proportion"—the width of the top and bottom and the heighth, also the contour of the sides. The second point considered was "practicality". The matter of "pouring well" was looked into, and the convenience, strength and line of handle were also studied. The pitcher was made to stand well, and thus conformed to the law that an article of utility must have so firm a foundation that it cannot be easily upset.

The handle was made to grow out of the construction of the form. Through it all the fact was not forgotten that the pitcher was to be decorated, therefore as simple and unbroken a surface as possible was desirable.

The Ceramic Art Co., of Trenton, are making the pitchers, and promise them to us before the last of October. The pitcher is of medium size, holding a little over a quart. The price has not yet been fixed, but they soon may be had from the dealers.

The League has gone to such trouble to place a really good form at the disposal of its members that it is to be hoped that each one will feel inspired to make a faithful effort to study out a suitable and beautiful decoration for it.

MARSHAL FRY,
IDA A. JOHNSON, Committee.
President, N. L. M. P.

CLUB NOTES

The Brooklyn Society of Mineral Painters held its first fall meeting the seventh of October. The subjects for the season are: Arts and Crafts of the American Indians, November; Annual exhibit, December; National League course of study, January; Exhibit of work in League course, February; Decorative use of Color, March; Examples of color applied to forms chosen for League Exhibit, April; Important porcelains in the Metropolitan Museum, May.

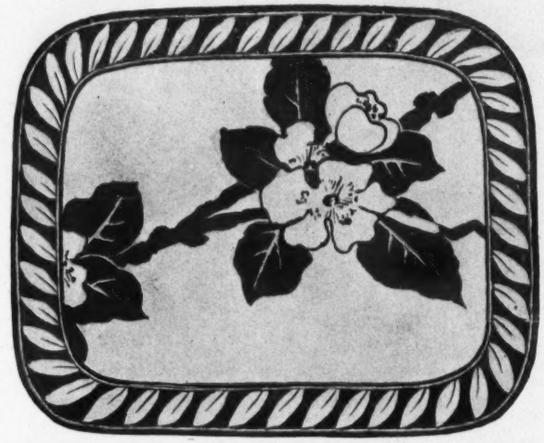
o o o

The second meeting of the Kansas City Keramic Club was held October 5, at the home of Miss Whitcomb, owing to the club rooms not being ready for occupancy. An interesting paper on the "Importance of a Good Foundation to a China Painter," was read by Prof. Huppert of the Kansas City Art School, and a practical paper on enamels by Mrs. Fuller. Next month the annual exhibit will be held, which includes the Loan exhibit, the exhibit of the National League of Mineral Painters, and the individual work done by members of the club.

MRS. W. G. WHITCOMB, Sec'y.

J.H. RIETZ SWISSLER

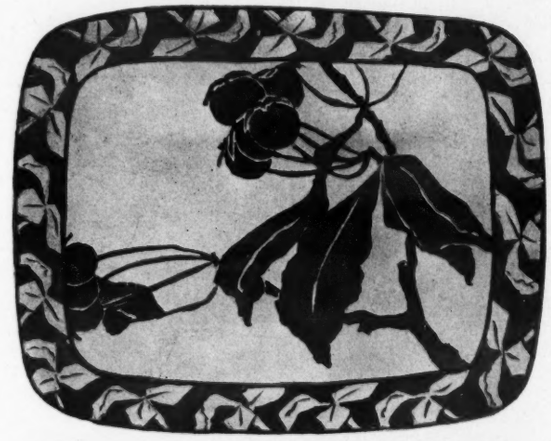
LAURA HOWE OSGOOD



K. W. LINDSEY

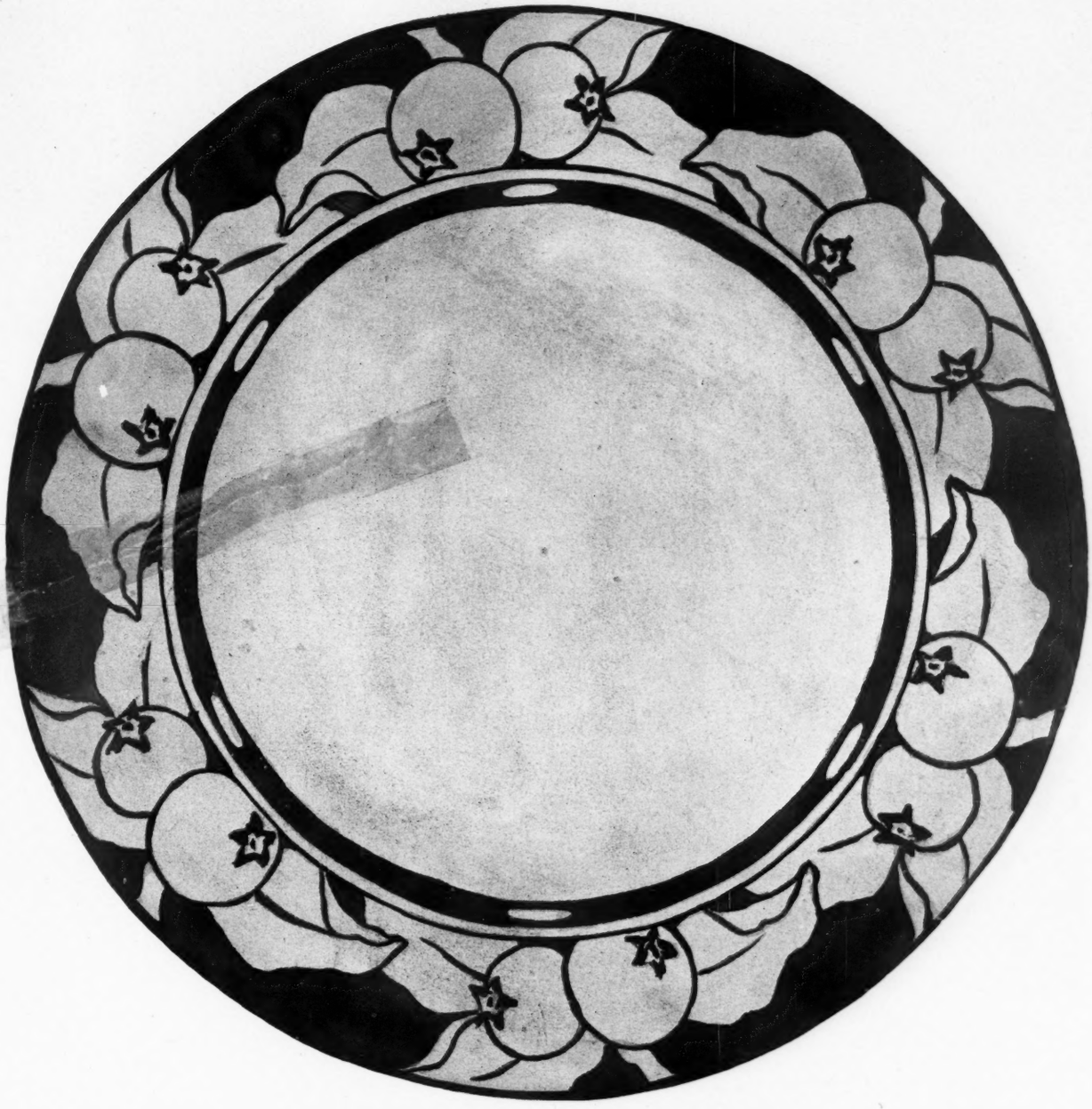
OPHELIA FOLEY

K.W. LINDSEY



OPHELIA FOLEY

DESIGNS FOR CARD BOXES – FROM MARSHAL FRY'S CLASS AT ALFRED



DESIGN FOR PLATE—OPHELIA FOLEY

A SUMMER CLASS IN DESIGN

TO those who have known Marshal Fry so long, only by his charming flower painting, the work to which he is now devoting himself, will be a surprise and a revelation. At heart he has long had a leaning toward the conventional in ceramics, but has waited for the propitious hour when he felt he had gained the point where he could carry his pupils with him into pastures new, yet ever old—pastures ever existing and yet seen with changing understanding so that they are ever new.

Be that as it may, there is no doubt that the enthusiastic class that surrounded Mr. Fry at Alfred, lived in an atmosphere both mentally and physically most conducive to opening their eyes and understandings. The fresh air from the hills blew away the cobwebs from lungs and spirits, while the gentle breezes from the heights of the ideal cleared out the cobwebs from heart and brain.

For the short season the amount of good work in design was certainly encouraging, some of it was carried out only on paper, but much was executed in color on the white china or on the plate made for this work at Alfred, and which was decorated both in relief and on the flat, with a fine crackle glaze which was developed this year at the School especially for this purpose.

The plate design by Miss Foley is fine and very suggestive of the Chelsea plate.

The card box problem was exceedingly interesting and brought some very fine results. The border of the card box by Miss Swissler is unusually fine though the center is rather commonplace.

The wave motif in the border of the marsh marigold design of Mrs. Osgood carries out the thought very well in a fine shade of grey green.

The work of Miss Lindsey is especially good in the center panels which are well spaced and spotted in an interesting way. Her workmanship also is very notable.

Miss Foley succeeded in finding the finest tone of blue color and the relationship between the blue and the grey is subtle and most pleasing. Her center panels are also rather more remarkable than her borders which have perhaps a little too much motion. The panel of Thorn apples is exceptionally good.

Much other good designing was done at Alfred but we have not the space to give it all.

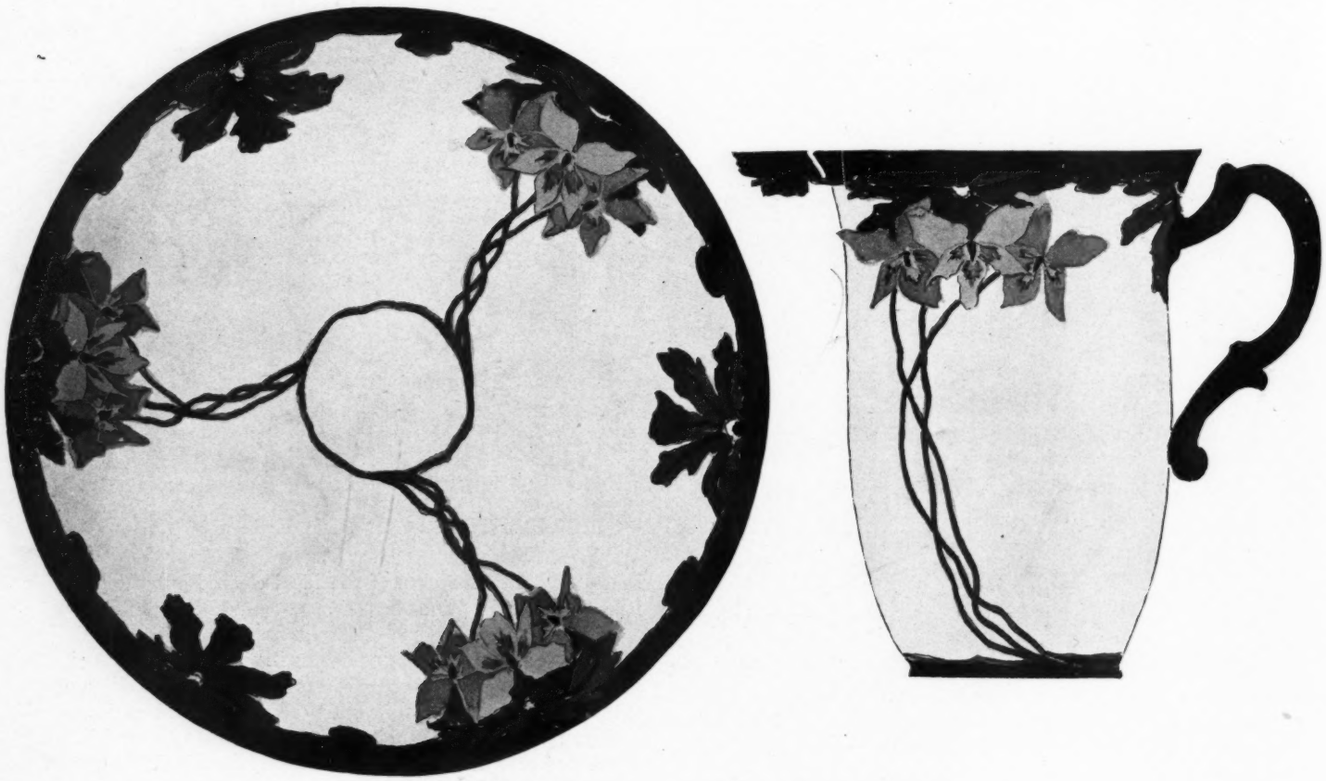
Altogether the work is most unusual and most attractive. We are tempted to use an extract from a personal letter of Mr. Fry, as he expresses so well the thoughts we would wish to add in concluding our little sketch of this new class in design which promises so much for the future.

"Nearly all my pupils at Alfred came for regulation flower painting and it required some persuasion to get them started in the design class. When it began to dawn upon them what it all meant, their attitude changed. They realized that the exercises were beginning a development of faculties within. They found that it was not the much dreaded "conventional," the rearrangement of the forms in Historic Ornament. We trust to nature for our forms, but the use we make of them in design is purely an expression from within, guided by the principles of design and composition. I was convinced of the advantage of classes over private lessons; the enthusiasm and atmosphere created by many minds together, concentrated on one idea, was inspiring to pupils and teacher. Some of the work done was so good in quality that it points encouragingly to what we may expect later on if the same spirit continues.

" I have been encouraged to feel that most of the opposition to the new movement comes from misunderstanding of what it really is, but when it is realized what it all means, and the delight of creative work is tasted and contrasted with blindly copying and helplessly depending upon a teacher, the battle is won..

"Instead of the unlovely and commercial spirit which proverbially prevails in ceramic studios, we enjoyed an atmosphere of serious work and good fellowship, simply because our minds were concentrated on something good, life giving and real. Everyone was trying to develop his own faculties, and forget all about getting a great lot of pieces of teacher's work on china, to take home to exhibit."

With such leaders taking up the work of cultivating a love of the beautiful, and developing the creative instinct along ceramic lines, it will not be long before America joins the march of nations, with a distinctive decorative art, an art truly American and truly of our times.



CUP AND SAUCER—EDITH ALMA ROSS

The rim should be gold, the violets in two tones with a touch of red and yellow in center, leaves and stems a light yellow green; black outlines.

SOLUTIONS OF FAN PROBLEMS BY MRS. JOHN MAHOOD

THE CLASS ROOM

All subscribers wishing to follow the course of lessons on design by Mr. Froehlich, may submit their best three solutions of each problem to this department for criticism. We can not return work sent for criticism.

After working out solutions and marking them from 1 to 6 in order of *merit* not of *making*, select the best three of each problem and make copies, using brush and India Ink, studying to make a good firm line—also draw in India ink all other parts of the lesson to be submitted to KERAMIC STUDIO for criticism.

The Class Room criticisms will be made by the Editor on lines laid down by Mr. Froehlich.

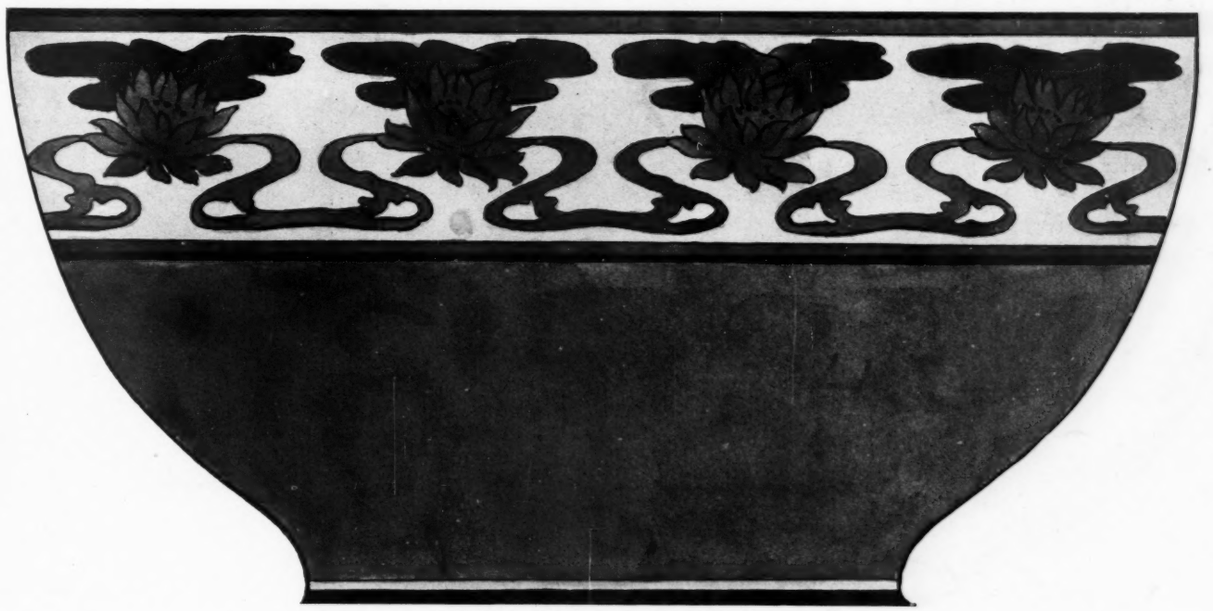
THE work in this department has grown to such an extent that it will be impossible to criticise designs further in the magazine, but criticisms will be sent direct to the students. A few of the best solutions of problems will be given to show the progress of the design class.

The solutions of fan problems by Mrs. John Mahood of Lynchburg, Va., are unusually good. The drawing is full of feeling, the spacing good, and the coloring harmonious and well balanced. The only criticism is that the upper space is touched almost in a straight line by the tips of leaves and petals entirely across fan, this line should be broken.

SCHOOL NOTE

DR. George Julian Zolnay the sculptor, recently appointed Superintendent of Sculpture in the Art Department of the World's Fair, has also taken charge of the Sculpture classes of the St. Louis School of Fine Arts.

Several new departments have been added to the curriculum, the most important of which are those of metal work, artistic bookbinding and pottery. Mr. F. W. Sandberg of Paris will give instruction in chasing, enameling and designing as applied to all forms of art industrial metal work. The bookbinding department, conducted by Miss C. T. Baker, pupil of Cobden Sanderson of London, will include the entire process of fine binding. In the pottery school, which is under the direction of Miss H. O. Jones, the work will be carried through the stages of manipulation, such as turning and modeling shapes on the potter's wheel, firing, enameling, underglazes, cloisonné work, chemical experiments and above all special efforts will be made to apply figure and ornamental modeling to ceramic productions.



BOWL—MARIE CRILLEY

Use the design in gold and outline in black leaving the white china as a background. Some might prefer to use yellow brown lustre for the lower portion and dot the white spaces of design with gold. A pleasing color scheme for this bowl would be of green and blue flat enamels with dotted gold or plain white background, and gold bands. Solid tint on bottom of bowl.

WOODBINE STUDY

Mariam L. Candler

SKETCH in the design with India ink. For the Autumn tints use the following palette: Deep Red Brown, Vermillion Blood Red, Alberts Yellow and Copenhagen Blue for shadow effects. Carefully model the foliage with clear, crisp, touches. For the berries use Violet of Gold, Deep Blue Green and a little Black. Light wash for first firing, strengthen and accent in the second firing. Carefully blend the design into the background, dusting on powders and glaze just before firing a second time.

DESIGN FOR PLATE—LUCIA A. SOULE

To be executed in Delft blue on a light cream ground or in flat gold on a cream tint. A flat enamel treatment in various color schemes would be interesting.

WOODBINE STUDY—MARIAM L. CANDLER

CLAY IN THE STUDIO

(Eleventh Paper.)

Charles F. Binns

HERE are several ways of placing glazed pottery in the kiln. "Placing" is the pottery term for setting every piece in readiness. A kiln of painted ware is "stacked," a kiln of biscuit or glaze is "placed." Whether saggers are used or not will depend upon the type of kiln. Probably most of our studio workers will not use saggers. Iron supports in the kiln should not be used. If it is necessary to set more than one tier of pieces, earthenware supports must be made. This is the way to make them: Take the ball clay which is used in the body of mixture and crush it into very small pieces. Have two sieves, one with 40 meshes to the linear inch and one with 20 meshes. Sift the crushed clay through the 20 sieve and again through the 40. Save all the small pieces of clay which have passed through the 20 sieve and lie upon the 40. Put this granulated clay in a biscuit jar and burn it in the kiln. The dust that goes through the fine sieve will do for body mixing so that nothing is lost. The granulated clay, when burned, is called "grog." It will not soften down in water and is very valuable as a constituent of clay for props, bats and saggers. A mix is now made of half ball clay and half grog worked up with water to a plastic mass and from this the props are made. These can easily be built by hand. They should be nearly solid but it is better if they are not quite so. A mass of the clay can be rolled around an iron rod or stout wire and when the wire is withdrawn the hole allows the escape of moisture and prevents the piece splitting. These props must be cut to exact heights if they are to be used in sets. Bats can be made from the same clay. The clay is well kneaded or "wedged" as potters say, and rolled out to a uniform thickness. For small bats ¾ of an inch is enough, large ones must be made thicker. Both props and bats should be well dried and burned in the kiln before they are used.

Glazed pieces may be placed on stilts or directly on the bats. If stilts are chosen pains must be taken to get an assortment of sizes so that every piece may be set securely on the three points. Sometimes a small vase is placed on the arms of a large stilt instead of on the points of a small one, this is almost sure to result in pieces being pulled out of the foot where the glaze has cemented the stilt to it.

If there be a difficulty in procuring stilts to fit, small discs may be made of the prop clay and set under the vase. These discs need not be burned first but they must be dry. If it be decided to set the ware directly on the bats they must be protected with an infusible wash. Equal parts of kaolin and ground flint, worked to a slip, may be painted on the bats with a large brush. This coating will peel up when burned and will help to absorb any glaze which may run down on the foot of the vase. A bat should always be set on the bottom of the kiln, for an expensive kiln may easily be ruined by an escape of glaze. The glaze should be so compounded as not to run but there is always the liability of accidents, besides, some beautiful effects are secured with glazes which are intended to run.

In placing the kiln a space should be left for the cones. It is well to use three or four in each burn. For a temperature to reach cone 1 there should be used, say, one each of 06, 03, 01, 1 and 2, the first named are to give warning, they will bend perhaps one hour before the finish, cone 2 is the safeguard. It may happen that No. 1 goes down unexpectedly and No. 2 stands there to show that no harm has been done.

The burn should be arranged to finish in the evening and the kiln should be resolutely left unopened until the following morning. This may conduce to early rising but no matter.

It is scarcely likely that the first few kilns will be faultless. Troubles are bound to arise. Not even the most experienced potter is free from them. A few of the most likely will be here enumerated and some suggestions made for their cure:

1.—The glaze is crazed. One is not long in the ranks of clay-workers without becoming familiar with this trouble but inasmuch as one is frequently asked "What do you mean by 'crazed'?" a word of explanation is given. The "craze" is a form of crackle. Small cracks develop all over the glaze but do not penetrate the body. Or long lines show themselves, often running completely around the piece. In wheel made pieces these lines frequently follow the spiral lines of the clay. Crazing does not always occur at once on drawing the kiln, sometimes it does not develop for months or even years. It is a troublesome fault and one of which potters have great dread There are several causes of crazing and, of course, several cures. The cause may, first of all, lie in the body, it may be short fired. If a harder fire can not be given it is best to try and remedy the glaze. Some changes have already been mentioned in connection with the recipes given. Briefly, an increase in the flint will tend to cure crazing and is the simplest course to pursue.

2.—The glaze is marked with "pin holes." This is mainly a body fault and is caused by small air bubbles beneath the surface of the clay. They are not seen either in the clay or the biscuit but the glaze eats into them and shows them up; the remedy is to free the slip or clay from air bubbles. Pin holes are also caused by the body being too vitreous. Sometimes the fault is in the fire, the kiln being cooled too quickly will cause pin holes in the glaze.

3.—The glaze is blistered. This is a much more complicated matter, fortunately, however, it does not often occur on artificially mixed bodies. Natural clays are subject to it and the shortest way out of the difficulty is to consult an expert. It is largely a matter of chemical constitution.

4.—The glaze is scummed or frosted. Here again are several causes. A piece may have been placed close to an unglazed wall or prop and the glaze has passed off in vapor, being absorbed by the biscuit surface. The effect of this is seen in a wrinkled, skin-like appearance. Or the glaze may be short fired, or over fired—the softer parts being volatilized. Scum may also be caused by a leak in the kiln wall. If a blast of air or smoke falls upon a glaze it will almost surely spoil it. The cause can usually be detected from the fact that exterior causes have an appearance different from that produced by composition. If one side of a piece has the trouble and the other side is good the cause is surely local. If the whole glaze be uniformly damaged the cause is probably constitutional.

5.—The glaze is shivered, even to the extent of bursting the pottery. This is the opposite of crazing and can be cured by working in the opposite direction.

If any of these troubles occur and they are familiar to all clay-workers, it is not well to jump at a conclusion as to the cause. Body, glaze and fire should be considered and even the water used in mixing. An experiment or two will help to locate the difficulty and the pleasure of overcoming it is great.

The glazes given last month may be colored by any of the metallic oxides ordinarily in use. Copper oxide will give a transparent green, cobalt oxide a dark blue, manganese oxide a purple brown, iron oxide a yellow buff and nickel oxide, sparingly used, a grey. Mixtures of these will produce almost

any intermediate hue and there is a fascination in preparing one's ideal colors. Incised lines in the body will show dark beneath a tinted glaze because of the greater thickness of glaze in the sunken lines. Modeling may be displayed in the same manner but care should be taken to have the glaze stiff enough so that the flow can be kept under control. Underglaze color combinations may also be attempted. Underglaze colors can be purchased of any dealer and may be laid on the clay before the first fire or on the biscuit. The former course is safer for a beginner because the colors are then not so apt to flow under the influence of the glaze. If this does happen the glaze should be stiffened with a little clay and flint.

Rich and unique effects can also be obtained by dipping one colored glaze over another. The underglaze need not be burned first. If a little mucilage be used it will dry hard enough to be handled for a second coat. This second coat must, however, be thin or the whole thing will peel off.

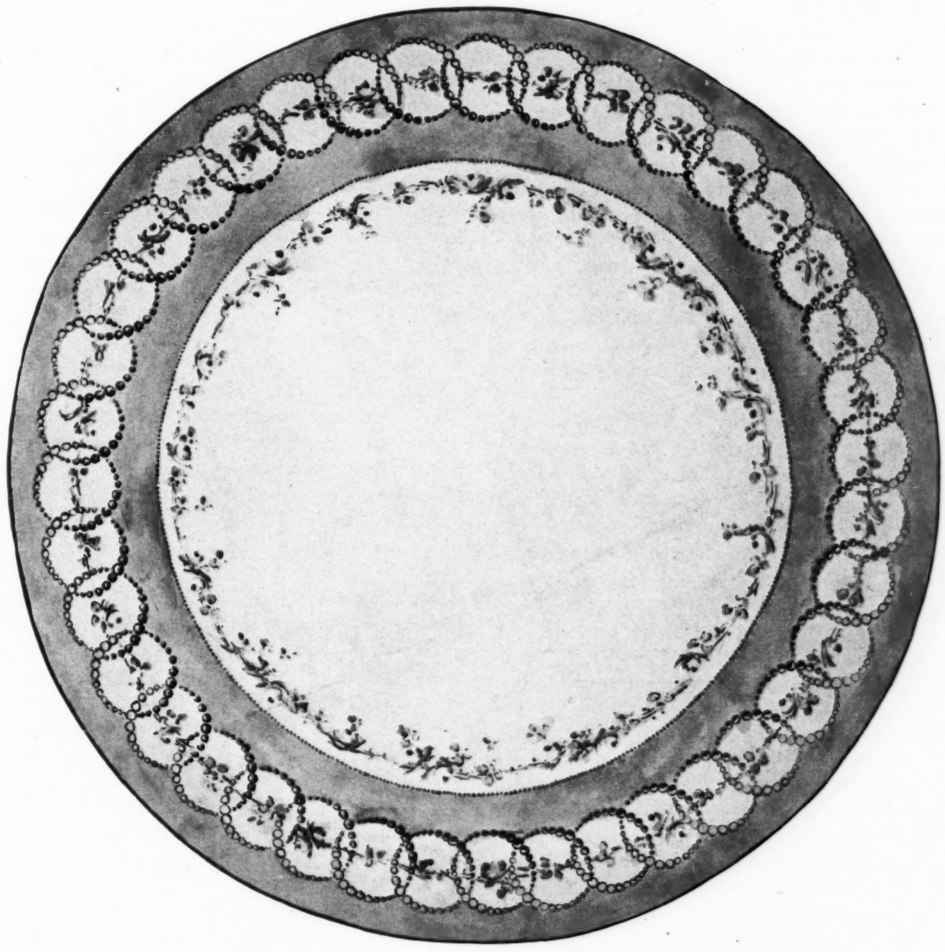
Still another effect is secured by dipping the newly glazed but unfired piece, held upside down, into a bowl of very thick glaze of another color. Only about half an inch should be submerged and the thick glaze will form a cap on the vase. When this is melted by the fire the glazes mingle and flow in a most interesting manner. There are many of these tricks which will occur to an enthusiast and the advantage of glaze work is that none of the methods appear commonplace when the fire has worked its will. A piece may look very ordinary before firing but the kiln in its mystic manner will seize upon the crudest effort and transform it into something which, if not always beautiful, may still be interesting and uncommon.

STUDIO NOTES

After several years of travel abroad, Mrs. Mary F. Wagner of Detroit has returned to keramics with all her former energy and intends residing in Santa Barbara, Cal., where she will open a studio. She has recently been studying in New York.

Miss Candler, after spending three months of study and travel abroad, visiting the art galleries and potteries of the leading cities on the Continent, announces the opening of her studio at 6 Adams Ave. W., Detroit, Mich.

The Atlan Club of Chicago have decided not to have an exhibition of their own this year and will exhibit with the Arts and Crafts Alumni at the Art Institute in December.



DESIGN FOR PLATE—FLORENCE E. NEWCOMER

To be treated in raised gold and enamel on turquoise or apple green tint, with rose garlands in natural colors.

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, 6 Brevoort Place, Brooklyn, N. Y. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

SOME SIMPLE BASKETS

Mrs. Hugo Froehlich

THE making of baskets that are useful affords a good chance to produce something beautiful as well. This is as it should be, but to many it is a question of, "How are we to know good baskets?" One way is, to copy shapes of fine baskets, study specimens of old Indian workmanship, as these are almost without exception accepted as the highest expression of Art. Some good reproductions of these can be found in most every library where sketches can be made. George Wharton James in his book on "Indian Basketry" and "How to make Baskets", has shown many fine examples. Also Miss Mary White in "Baskets and How to Make Them", shows some fine Indian specimens and gives simple instruction as to the making of them.

Old pottery made by the Indians gives suggestions of basket shapes, as they used same forms for both. These in most cases are so simple in line and form that they seem to be made without effort. This is a sure sign of good art and is one of the difficult conditions confronting us.

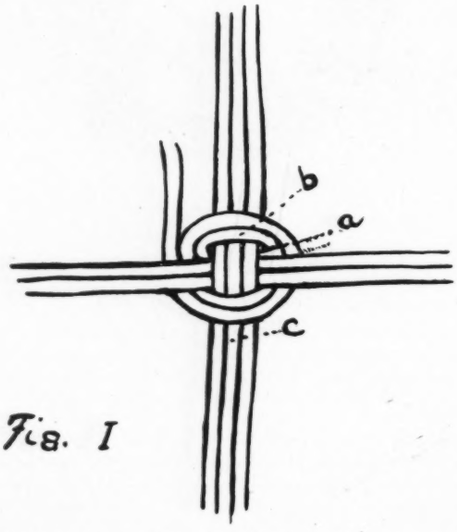


Fig. I

Tools and preparations for simple reed baskets are:—

A knife, an awl (or something large enough to make a good size opening), a pair of shears, a large pan or pail in which to soak the rattan, and a measuring stick.

Rattan is a brittle reed and must be soaked about an hour in cold water before using; oftentimes it will become pliable in less time. It must not be allowed to soften too much as it loses the character of rattan work when soaked too long. It is necessary to keep rattan damp and it will need a frequent dipping in water. Reeds can be more easily handled if each reed is coiled in a separate roll. Make rolls 8 in. diameter and fasten the ends.

Making of a mat:—Begin with a reed mat for hot dishes or flower pots, as it combines simplicity in construction with art elements. Materials are No. 2 and No. 4 rattan.

Cut from No. 4 rattan five strips 18 inches long called spokes; mark center of each; lay three of the strips on top of two at center, keeping the group of three vertical and the remaining two horizontal as in sketch I. Hold this firmly in left hand keeping the thumb on top; take the end of a No. 2 weaver in the right hand and place it back of the three vertical spokes with

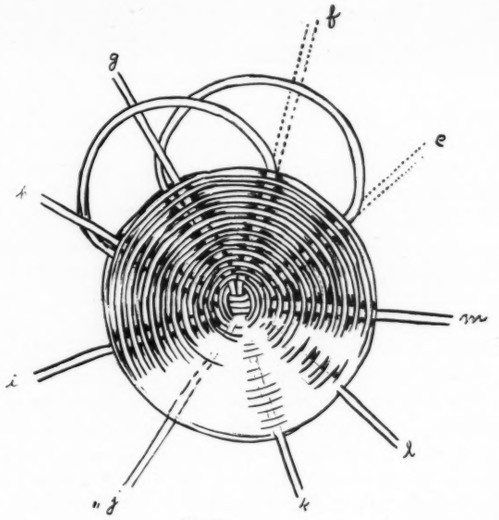


Fig II.

the long end of the reed toward the left along top of horizontal spokes, leaving an end *a* on the right for weaver to fasten. Fold weaver over in front of the group of three spokes at *b* and under the two horizontal ones at right, fastening the end of weaver *a* left for that purpose. Continue over vertical spokes below and under horizontal ones at left, always going from left to right.

Twice around in this way will bind the center, going over the end *a* on the second round, so as to cover it.

Cut off lower part of middle vertical spoke at *c*; this leaves nine or an uneven number of spokes and is the foundation for a simple alternate weave, under and over, without the necessity of skipping a spoke at every round.

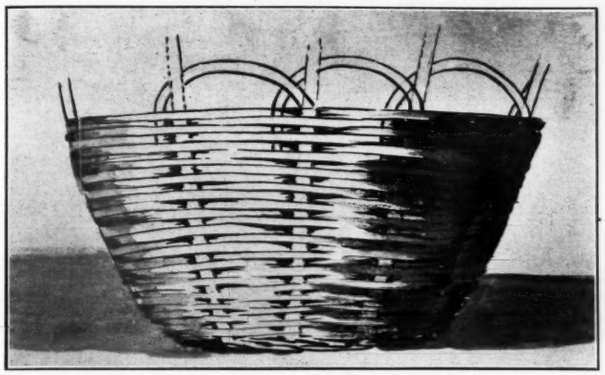
Our next step is to separate the spokes, making them equal distances apart. Continue with the weaving under and over each spoke. If other reeds are required, lap them on the side away from the worker, and go on as before.

Push weaver closely in toward center with fore-finger of right hand, pulling it just enough to insure firmness and even work. Weave until a center of about 4½ in. is covered, cut end of weave on slant, and by preparing a place for the same with the awl at the side of a spoke, insert the end between weaves

far enough to hold firmly. We are now ready for the border.

Measure spokes from center and adjust them by pulling from all sides until they are of the same length. Put the work in water for a few moments to make the spokes pliable as they are apt to crack if not kept thoroughly moist.

Start with spoke *e*, Fig. 11, place over it *f*, under *g* and after cutting end slanting insert between weaves, along side of spoke *g* far enough to hold firmly. With spoke *f* do as before, over *g*, under *h* and insert end next to *h*. Continue in this way taking each spoke in turn and plac-



ing it over the one next on the left and under the following one and inserting to fasten. We finish border within. Place it over *e* (although *e* is curved), and under *f*, and insert, as in the other cases at the side of *f*.

The mat will be complete by adjusting the scallops formed by the spokes. Variations may be made in border by placing one spoke over the following spoke and down between weavers, or each spoke over two spokes and down. This is also foundation for simple small baskets.

Basket 9 spoke:—After weaving center of the mat which will correspond to the bottom of the basket, turn the spokes up away from worker, as work proceeds from outside of baskets, by pressing firmly with fingers when spokes are quite pliable. Continue weaving same as before for mat, this forms side of basket, following some good and simple example form of outline. Try not to allow spokes to go in at the top, a tendency they have with beginners.

These first baskets, although encouraging in a constructive way, are seldom beautiful and it is urged that the worker follow good examples and lay great stress on the art side.

See that the border is not too large for the basket and keep a simple outline. Too many curves detract from beauty. A little experience will soon develop the power to express fine basket forms even with such limited means as that of nine spokes.

The border may be finished the same as the mat, by placing one spoke over the next, under the following, and inserting it at the side of spoke second from first. Large baskets are made in this simple weave by using twice as many spokes. Take 9 spokes 24 inches long, place at centers five vertical and four horizontal; proceed as before, binding center by bringing weaver twice around, cutting off middle one, then separating spokes and proceed as in the mat.

Border to this basket is a little more complicated. Leave five inches of spoke at least for border after weaving is finished.

Place the spoke 1, Fig. IV, behind 2 and out in front between 2 and 3. Place 2 behind 3 out in front between 3 and 4. Continue in the same way with all the spokes until we reach the last spoke *m*. This last spoke will coil behind 1 and out in front at right side of 1. Finish by putting ends up between the next two, viz:—1 *a* under 2 *b* and through to inside of basket at left of 4; *b* under *c* and through to inside at left of 5 and on until we reach the next to the last spoke, left of spoke 1; this is looped under *m* and inside basket at left of 2. The last one will be looped under *a* and pushed inside basket left of 3 Cut off all ends inside of basket with sharp shears and call the basket finished with only a righting up here and there and a final pat of approval.

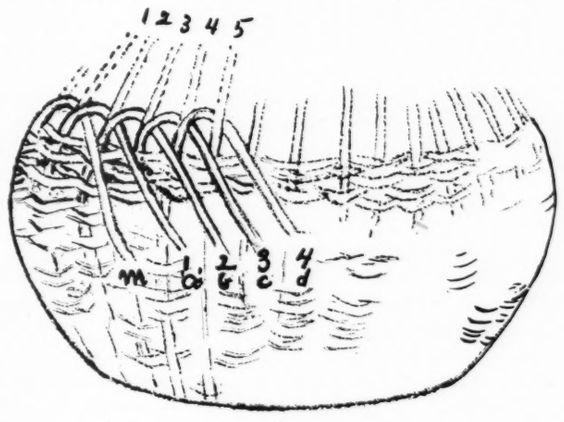
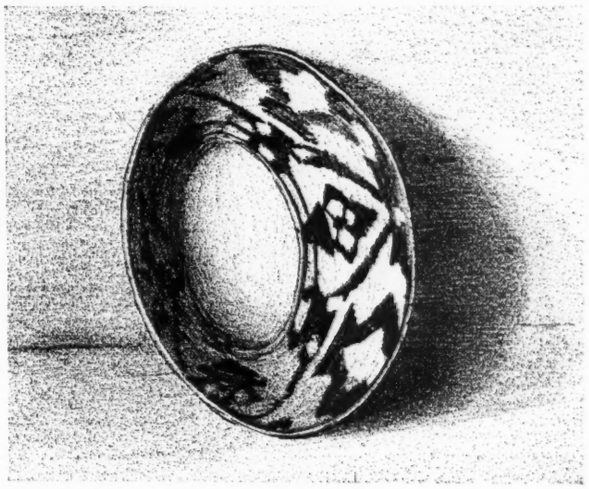


Fig IV



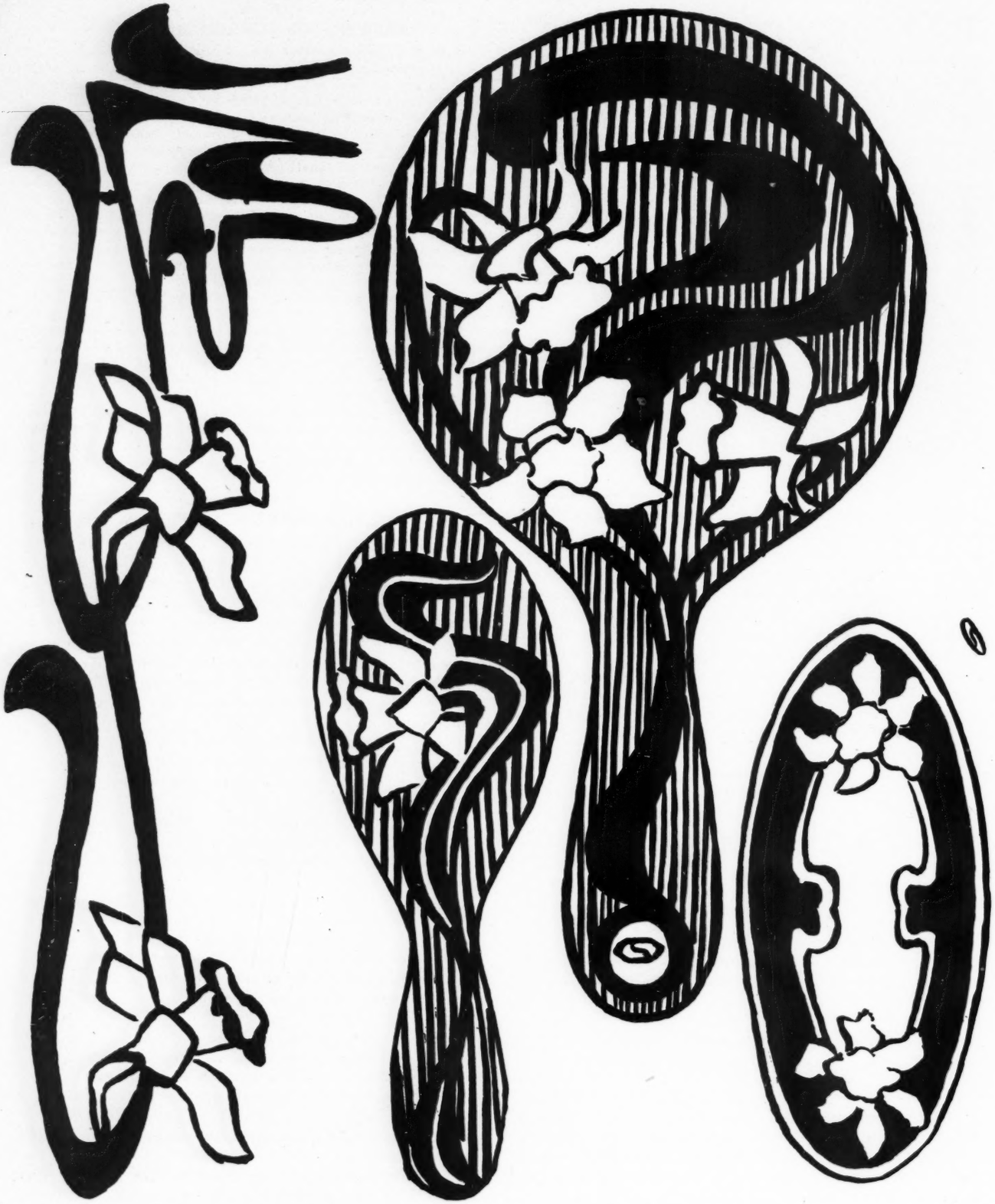
ANSWERS TO INQUIRIES

H. C.—What is the best way to finish a stand of hammered iron? A very good finish for hammered iron is produced by rubbing the metal with medium sized emery cloth, do not rub every part, leave some parts darker, then rub with beeswax put in a cloth, and afterwards go over the entire surface with a clean soft cloth.

K. S.—How can I color copper? The copper tray can be colored by applying heat slowly until you get the desired effect. The tray must be perfectly clean and polished to get good results. To give a dull antique finish, treat well in the flame, and while the metal is hot rub it with a cloth that has been dipped in machine oil.

R. I.—We expect to have lessons in metal work continually in KERAMIC STUDIO, and later will take up enameling.

L. U. C.—The leather sent is not very strong but could be used over velour or heavy silk of contrasting color, or the silk can be colored. If for a belt, cut out a simple design in the leather, tool some lines round the design, and fasten on the silk with Sphinx paste.



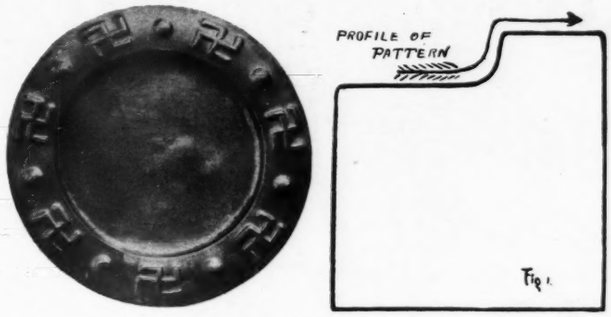
PYROGRAPHY DESIGN FOR TOILET SET—MIRIAM SAUNDERS

OFFERING PLATE OF COPPER

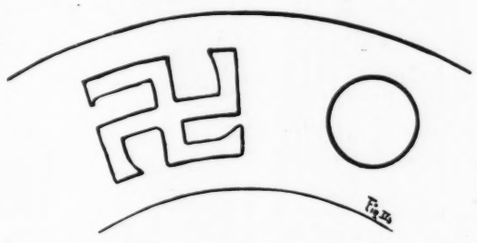
Emily F. Peacock

THE offering plate of copper is 12 inches in diameter when finished, and 18-inch gauge copper is used. It is always better to have the metal a little larger than needed, so the piece for the plate should be 12½ inches square.

Mark on this three concentric circles, with a steel compass, the first circle, 12¼ inch in diameter, the 2d, 10 inches in diameter and the 3d, 9½ inches in diameter. The space between the two inner circles is to be beaten. Fasten a pair of sharp shears very securely in a vice, and holding the metal in the left hand, cut evenly and firmly round the outer circle. Take off the rough sharp edge with a medium sized file, and finish with emery cloth.



The next thing to do is to make a wooden pattern (Fig.1), exactly the shape of the finished plate. This pattern is made by chiseling one side of a block of hard wood to the required curve, and then smoothing *all* the edges with sand paper. When this is done, anneal the plate, place the pattern in a vice, and holding the center of the part to be beaten over the center of the groove in the block, commence to beat with a medium sized steel hammer. Give even blows, each one following closely the last one, until the body of the plate is the desired depth. If when this is done, the inside edge of the rim of the plate is not sharp enough, hold the rim firmly over an anvil and hammer the edge gently with a round faced hammer, turning the plate slowly all the time.



Put the design (Fig. 11) on the back of rim and place the plate on cement, go over the design with a broad tracer and repoussé.

PYROGRAPHY

TREATMENT OF TOILET SET

Katherine Livermore

BURN outlines; make a decided contrast between the inner and outer backgrounds; keeping the inner one very delicate rather than using the heavy lines indicated—a point stippling would be preferable. The outer one may be burned as heavily as indicated.

Use gamboge to color the flowers and sap green for the leaves—put a flat wash on and when perfectly dry, shade the flowers and leaves very delicately with the hot point, using line shading; the effect of the burning over the color is very harmonious, but can only be done when water color is used.

ANSWERS TO CORRESPONDENTS

G. B. W.—There is no doubt that your Aufsetzweis was not fired hard enough if it came out without a glaze. It should always go in the hottest part of the kiln and needs to be fired harder than carmine. You could add one-eighth flux to facilitate firing at a lower temperature.

For your bureau set in lustre we would advise, as most appropriate to that pattern of china, a tint of yellow over rose, which produces delicate pearly tones. Clean out medallions of white which can be tinted an ivory tone and surrounded with dainty garlands of roses or asters with leaves and stems in raised and flat gold—or if preferred, the little flowers may be painted in the medallions. All lustres are about equally reliable as they are all imported originally from the same firm. Powder colors are most desirable for general use, but tube colors are easier to use for tinting. Powder colors are usually ground fine enough for dusting but it is safer to pass them through a fine bolting cloth—a biscuit cutter with the bolting silk tied over one end makes a very good sieve. It is impossible to name a pink that will not turn purplish if over-fired, all are about equally unreliable, but many are very good if carefully used and fired.

Mrs. E. G. T.—The fine white spots on your reds and browns, of which you complain, are due either to imperfectly ground and mixed color, so that color and oil separate and leave white spots; or there is moisture in the kiln which deposits tiny drops of water on these colors which are more sensitive to moisture than the others.

S. F. P.—You will find designs for tiles in June '02 and Feb. '03 KERAMIC STUDIO. These are to be carried out in blue and white or green and white, using one to three tones of the same colors, lustres are hardly suitable. Tiles could be numbered on the back if necessary to have a certain order. They can be purchased of any china dealer or Marsching & Co.

OLD RHYMES ON TANKARDS

IN the days of the old stage coach and country inn, when peer and highwayman quenched their thirst with the contents of the same pewters, it was a common practice to inscribe on these tankards rhymed couplets, often the inspiration of the village poet, and more or less eloquent of bibulous wisdom. Although the sentiment of these verses will not commend itself to abstainers, says a contemporary, they are worth placing on record, as throwing a light on the habits and humor of other days. One of these couplets sums up the ordinary man's antipathies thus:—

"Two things all honest men do fear:
A scolding wife and ill-brewed beer."

Another is loyal and almost moral in its philosophy, and runs thus:

"Drink fayre, don't swayre;
God save ye King!"

The pewter on which these lines were inscribed has a history of centuries.

A very sensible rhyme is a parody of the well-known fighting couplet, and runs thus:

"He who drinks and runs away
Will live to drink another day."

There is quite a mine of moral teaching in a few of the verses inscribed on these pewters, as in these:

"Straight is the line of duty,
Curved is the line of beauty;
Follow the straight line, thou shalt see
The curved line ever follow thee."

This verse has more appropriately been found on water jugs in village inns. On some tankards are to be seen quaint perversions of common maxims. One assures us that "It's a long tankard that cannot be refilled." Another suggests, with Taleyran philosophy, "Never put off till to-morrow what you can drink to-day;" while a third conveys a very useful and timely hint in "It's a muddled man who doesn't know his own pewter." Nearly all the above are applicable to and have been inscribed also on pottery.—*Pottery Gazette.*

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